San José State University
School of Music and Dance
MUSC 039ABCD, 139ABCD, Applied Jazz Guitar

Fall 2015

Instructor: Rick Vandivier
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Office Hours: 2:30 pm – 3:30 pm Room 186; Other times by appointment
Class Days/Time: By appointment between 9:00 am –12:30 pm Fridays
Classroom: Music Building, Room 186
Prerequisites: This course is only available to music majors
MUSC 39ABCD: Successful audition into the Music Dept.
MUSC 139ABCD: Successful completion of Junior Qualifying Examination
GE/SJSU Studies Category: Music
Course Fees: Music use fee card $30
Receipts must be brought to Music Office before completing registration.

Faculty Web Page
www.RickVandivier.com

Course Description:
This course explores contemporary jazz guitar methodology and performance techniques. Improvising, comping, reading, repertoire, and technique will be studied in depth. Rhythm styles, applying modern theory, transcribing solos, and chord melody arranging are developed through the course of study.

Course Goals and Student Learning Objectives
As an outcome of diligent participation in Music 39 and 139, students will:
1. Acquire the skills and experience necessary for professional performances.
2. Be able to use guitar to play expressively.
3. Be able to solo with conviction on a variety of representative pieces from the classic and contemporary jazz repertoire.
4. Be fluent with jazz phrasing and articulation.
5. Demonstrate competency as an interactive accompanist in a variety of ensembles: duos, small groups (trio to 6-piece), medium ensembles (7-14 musicians), and large ensembles (15 or more).
6. Be able to produce the variety of tones and effects common for the contemporary guitarist and studio musician.
7. Be comfortable with reading music on sight.
8. Be able to apply music theory to improvise, reharmonize, compose, transpose, and analyze music.
9. Be able to construct interesting and individual chord melody arrangements.
10. Have a repertoire of memorized jazz tunes.
11. Be able to groove in a wide variety of rhythm styles, including swing, jazz waltz, 12/8, Brazilian rhythms, Afro Cuban rhythms, and funk.

Curriculum

MUSC 39A
A. Scales
1. Position playing
2. Fingering approaches
   a. Single string techniques
   b. Position fingerings
   c. 3 notes-per-string fingerings
3. Major Pentatonic Scale
4. Minor Pentatonic Scale
5. Ionian Mode
6. Dorian Mode

B. Chords/Comping
1. 12 fundamental chord types for jazz
2. 1st position voicings
3. Bar chords/moveable voicings
   a. Root on 6th string
   b. Root on 5th string
4. 3-note voicings
5. Comping concepts
   1. Small ensemble
   2. Large ensemble

C. Repertoire pieces chosen for student’s experience level
1. Basic Blues (ex: C Jam Blues, Sunnymoon for Two)
2. Modal pieces (ex: So What, Impressions)
3. Standards that are mostly diatonic (ex: Blue Room, Dearly Beloved, Autumn Leaves)

D. Improvisation Concepts
1. Melodic interpretation
2. Rhythm first and foremost
3. Melodic variation
4. Developing a solo/telling a story

E. Applied Theory
1. Diatonic Chords for:
   a. Major scale/Ionian Mode
   b. Dorian Mode
2. Blues theory
3. Modal theory

F. Reading
1. *Modern Method for Guitar* – approx. 25 pages, based on student’s experience level

MUSC 39B
A. Scales
1. Mixolydian Mode
2. Aeolian Mode
3. Intermediate application of Pentatonic Scales

B. Chords/Comping
1. Adding extensions 9, b9, #9, 11, #11, 13 and b13 to 3-note voicings
2. Bar chords with extensions
3. Swing rhythm styles

C. Repertoire/Tunes:
1. Intermediate Blues (ex. *Straight No Chaser, Au Privave*)
2. Early Intermediate Modal (ex. *Black Narcissus, Memphis Underground*)
3. Early Intermediate Standards (ex. *There Will Never Be Another You, Take the ‘A’ Train, Black Orpheus*)

D. Improvisation
1. Soloing using chord tones
2. Modulating while soloing
3. Thematic development
4. Use of scales

E. Applied Theory
1. Diatonic Chords
   a. Mixolydian Mode
   b. Aeolian Mode
2. Modal chord progressions and cadences
3. Secondary dominant 7th chords
   a. For improvisation
   b. For reharmonization
   c. For composition
4. Modulations
5. Writing progressions

**F Reading and Notation**
2. Supplemental sight-reading

**MUSC 39C**

**A. Scales**
1. Advanced applications of pentatonic scales
2. Lydian Mode
3. Locrian Mode

**Scales** – continued from page 3
4. One-octave scale fingerings for adjacent strings; 4 notes on 1 string, 3 notes on next string

**B. Chords/Comping**
1. 4-Part close voicings with inversions
2. Drop 2 voicings
3. Voice leading
4. Bossa Nova, Samba, Straight 8th feel ala ECM

**C. Repertoire/Tunes:**
1. Minor Blues (ex. *Equinox*, *Israel*)

**D. Improvisation**
1. Soloing using chord tones
2. Modulating while soloing
3. Thematic development

**E. Applied Theory**
1. Diatonic chords
   a. For Lydian mode
   b. For Harmonic Minor scale
2. Harmonic minor chord progressions and cadences
3. Substitute dominant 7th chords
   a. For improvisation
   b. For reharmonization
   c. For composition
4. Related IIIm7 chords
5. Writing melodies

**F. Reading and Notation**
2. Supplemental sight-reading
MUSC 39D
A. Scales
1. Modern melodic minor (1, 2, m3, 4, 5, 6, 7; the same ascending & descending)
2. Lydian Dominant
3. Altered Dominant [a.k.a. Super Locrian and Diminished/Whole Tone]
4. Phrygian Mode
B. Chords/Comping
1. Drop 3 voicings
2. Drop 2 voicings with extensions
3. Jazz Waltz, 6/8 & 12/8 rhythms

C. Repertoire/Tunes:
1. Advanced Blues (ex. Blues for Alice, Isotope)
2. Standards-upper intermediate (ex. All the Things You Are, Stella By Starlight, Body & Soul)
3. Jazz Compositions (ex. Nica’s Dream, Caravan, Nardis, Spain)

D. Improvisation
1. Soloing using guide-tone lines
2. Chromatic approach notes
3. Double chromatic approach notes

E. Applied Theory
1. Diatonic Chords
   a. Melodic Minor
   b. Phrygian Mode
2. Melodic minor chord progressions and cadences
3. Subdominant minor chords
   a. For improvisation
   b. For reharmonization
   c. For composition
4. Interpolated IIIm7 chords
5. Chord_SCALE relationships

F. Reading and Notation
2. Supplemental sight-reading

MUSC 139A
A. Scales
1. Harmonic Minor Scale
2. Phrygian Major
3. Mixolydian b6
4. Locrian Mode

B. Chords/Comping
1. Drop 2 and 4 voicings
2. Drop 3 voicings with extensions  
3. Partito Alto, Tango, Rhumba rhythms  
4. Creating walking bass lines in real time  

C. Repertoire/Tunes:  
1. Advanced Blues (ex. *Locomotion, Isotope*)  
2. Standards-upper intermediate level (ex. *I Got Rhythm, Night and Day, You Stepped Out of a Dream*)  
3. Upper Intermediate Jazz compositions (ex. *Isfahan, Donna Lee, Joy Spring, Speak No Evil*)  

D. Improvisation  
1. Intervallic line concepts  
2. Upper Structure Triads  
3. Use of Diads for solos;  

E. Applied Theory  
1. Diatonic Chords  
   a. Harmonic Minor  
   b. Locrian Mode  
2. Harmonic minor chord progressions and cadences  
3. Modal Interchange  
   a. For improvisation  
   b. For reharmonization  
   c. For composition  
4. Interpolated IIIm7(b5) chords  
5. Alternate chordSCALE relationships  

F. Reading and Notation  
2. Supplemental sight-reading  

MUSC 139B  
A. Scales  
1. Diminished Scale  
2. Locrian Natural 2  
3. Chromatic Scale  
4. Lydian # 5  

B. Chords/Comping  
1. Fourth voicings  
2. Drop 2 and 4 voicings with extensions  
3. Funk rhythms, Bequeine, Montunos  
4. 5/4 rhythms  

C. Repertoire/Tunes:  
1. Advanced Standards (ex. *Skylark, Cherokee, Stardust*)  
2. Advanced Jazz compositions (ex. *In a Sentimental Mood, Falling Grace, Sail Away*)
D. Improvisation
1. Using reharmonization
2. Superimposition of alternate tonalities
3. Use of Triads (in and out of the tonality)

E. Applied Theory
1. Diatonic Chords
   a. Diminished Scale
2. Modal Interchange progressions and cadences
3. ‘sus 2’, and ‘add 2’ chords
   a. For improvisation
   b. For reharmonization
   c. For composition
4. Interpolated IIm7 chords
5. Chord/scale relationships

F. Reading and Notation
2. Supplemental sight-reading

MUSC 139C
A. Scales
1. Whole Tone
2. Dorian b2
3. Locrian Natural 6th

B. Chords/Comping
1. Cluster voicings
2. Modal voicings
3. Hybrid chords [“slash chords”]
4. Playing walking bass lines and chords together

C. Repertoire/Tunes:
1. Advanced Standards (ex. Chega de Saudade, Just One of Those Things)
2. Advanced Jazz compositions (ex. Giant Steps, 26-2, Inner Urge, Dolphin Dance)

D. Improvisation
1. Using modal transposition
2. Non tonal motifs and sequences
3. Use of fourth voicings (in and out of the tonality)

E. Applied Theory
1. Diatonic chord possibilities for the symmetrical diminished scale
2. Modal Interchange progressions and cadences
3. Applying Harmonic Minor derivatives
   a. For improvisation
   b. For reharmonization
c. For composition
4. Interpolated IIIm7(b5) chords
5. Chord/scale relationships

F. Reading and Notation
2. Supplemental sight-reading

MUSC 139D
A. Scales
1. Bebop Scales
2. Major #5
3. Dorian #4
4. Lydian #2

B. Chords/Comping
1. Poly Tonal Chords
2. Chord mapping concept
3. Voicings derived from Melodic Minor
4. Funk bass lines with independent chord rhythm

C. Repertoire/Tunes:
1. Advanced Standards (ex. *Desafinado, Have You Met Miss Jones, Autumn In New York*)

D. Improvisation
1. Ornette Coleman’s Harmelodic Concept
2. Applying Poly Modality
3. Improvised Harmonic Rhythm/Chord Duration

E. Applied Theory
1. Diatonic Chords
   a. Melodic Minor
   b. Phrygian Mode
2. Melodic minor chord progressions and cadences
3. Subdominant minor chords
   a. For improvisation
   b. For reharmonization
   c. For composition
4. Interpolated IIIm7 chords
5. Chord/scale relationships

F. Reading and Notation
2. Supplemental sight-reading
**Course Requirements**

Active class participation

Generous playing/practice time between classes to develop skills

Weekly assignments, midterm, and final

Participation in an SJSU ensemble; all additional performing experience is valuable

End of the semester jury performance evaluation with the Jazz faculty Wednesday, May 14th

**Texts/Readings**

- **Modern Method for Guitar**
  Volumes 1 - 3
  By William Leavitt
  Berklee Press

- **The Real Book Series**
  Chuck Sher Publications

- **The Real Books**
  Hal Leonard Publications

- **The Advancing Guitarist**
  Mick Goodrick
  Hal Leonard Publications

- **Exploring Jazz Guitar**
  Jim Hall
  Hal Leonard Publications

**Supplemental texts:**

Jamey Aebersold Series

The Advancing Guitarist – Mick Goodrick

The Brazilian Guitar Book – Nelson Faria

Exploring Jazz Guitar – Jim Hall

Jazz Guitar Standards – edited by Corey Christiansen

Jazz Theory – Mark Levine

Salsa and Afro Cuban montunos for guitar – Carlos Campos

**Supplemental DVDs and Videos:**

Individual titles chosen for relevance to the students.

Historic and Contemporary Performance Videos (Various artists)

Instructional DVDs and Videos (Various Artists)

**Supplemental CDs and MP3s:** Historic and Contemporary artists

**Classroom Protocol**

- Water may be brought to class, but no other beverages or food is permitted in class.
• As per University policy F69-24, “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class.”

• Tests and assignments missed due to an excused absence may be made up at a time designated by the instructor.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html. Information about late drop is available at http://www.sjsu.edu/sac/advising/latedrops/policy/. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Assignments and Grading Policy

50% weekly lesson performance and assignments
50% Midterm test and Final grades (25% for each)
Attendance per se shall not be used as a criterion for grading according to Academic Policy F-69-24.

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s Catalog Policies section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at http://www.sjsu.edu/provost/services/academic_calendars/. The Late Drop Policy is available at http://www.sjsu.edu/aars/policies/latedrops/policy/. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.

Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, http://www.sjsu.edu/senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course and:

• “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
It is suggested that the greensheet include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.

In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

**Academic integrity**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy S07-2 at http://www.sjsu.edu/senate/docs/S07-2.pdf requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sjsu.edu/studentconduct/.

**Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at http://www.sjsu.edu/aec to establish a record of their disability.

**Student Technology Resources**

Computer labs for student use are available in the Academic Success Center at http://www.sjsu.edu/at/asc/ located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

**SJSU Peer Connections**

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.
In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit Peer Connections website at http://peerconnections.sjsu.edu for more information.

**SJSU Writing Center (Optional)**
The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website at http://www.sjsu.edu/writingcenter. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a QR Reader to scan this code.)

**SJSU Counseling Services (Optional)**
The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at http://www.sjsu.edu/counseling.jsu.edu/muse/peermentor.